

experience of the women meeting within *The Magdalena Project* tells us that important information is contained in the spaces opened by the intersecting lines.

The composite pattern of migration followed by women working in theatre creates similar spaces of fertile ground where roots can grow. *Roots in Transit* will give particular attention to geographical diversity, and to the simultaneous presence of women working in theatre, music and dance, of classical or indigenous descent, with women who confront a contemporary reality of global "con-fusion".

The programme consists of two parts: the first with practical workshops, demonstrations and performances; and the second with vocal and physical training (*Cultivating*), workshop demonstrations (*Sowing*), presentations (*Origins*), videos, lectures, discussions, concerts and performances.

Julia Varley

Workshops, meetings and performances with

Gilly Adams, *Wales* - Hasna el Becharia, *Algeria* - Margarita Borja, *Spain* - Luisa Calcumil, *Argentina* - Ileana Citaristi, *India* - Claudia Contin, *Italy* - Gilla Cremer, *Germany* - Brigitte Kaquet, *Festival Voix de Femmes, Belgium* - Jill Greenhalgh, *The Magdalena Project, Wales* - Geddy Aniksdal, *Grenland Friteater, Norway* - Deborah Hunt, *Puerto Rico* - Magdalena Segunda Generación, *Argentina* - Magdalena Aotearoa, *New Zealand* - Magdalena Australia, *Australia* - La Musica Theatre, *Egypt* - Nomad Teatro, *Spain* - Maria Ficara, *Teatro Proskenion, Italy* - Odin Teatret, *Denmark* - Raysa Fatima Taba'marante, *Morocco* - Teatret Om, *Denmark* - Topeng Shakti, *Bali* - Uhan Shii Theatre Group, *Taiwan* - Voix Polyphoniques, *France* - Anna Yen, *Australia* - Yuyachkani, *Peru* - Carran Waterfield, *Great Britain*

Exhibition

The *Roots in Transit IV* programme is illustrated by Dorthe Kaergaard. Her paintings will be exhibited at Odin Teatret during the Festival.

Participation fees

For participation in two workshops (or in the production process) and in the whole festival, including all meetings and performances, food and lodging (4 persons per room), daily transportation between the lodging quarters and Odin Teatret, from the 15th to the 25th of January 2004, D.Kr. 7000. For a Festival Card giving admittance only to performances from the 20th to the 25th of January 2004, D. Kr. 900.

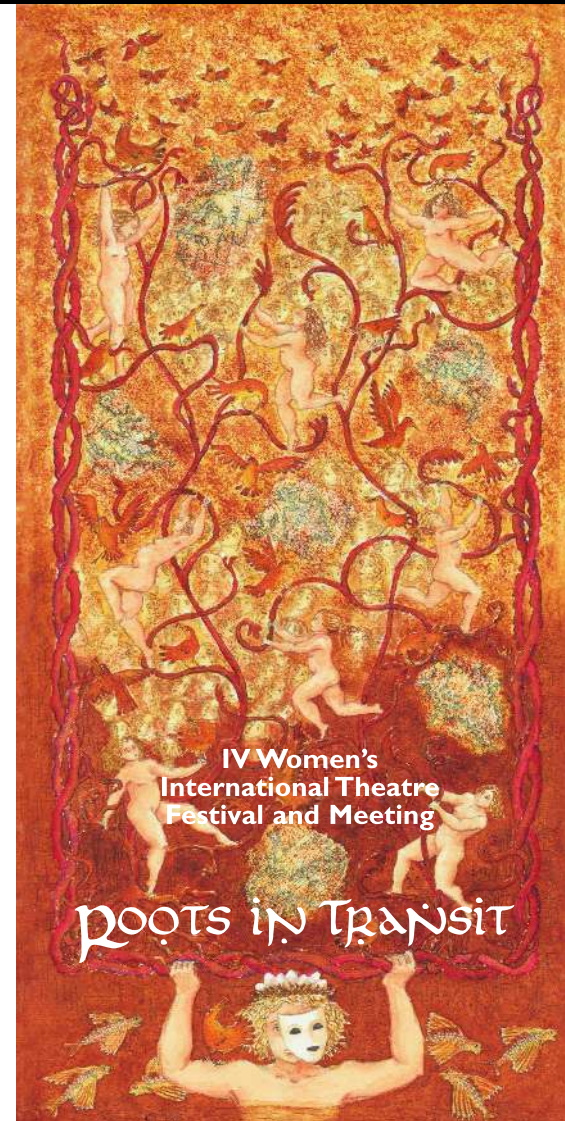
Applications

Applications should be sent to: TRANSIT, Odin Teatret, Box 1283, 7500 Holstebro, Denmark, or by email to: transit@odinteatret.dk by October 1st 2003, naming the priority choice of workshops. Please enclose a short curriculum vitae with your address, telephone, email/Fax. A total of fifty participants will be accepted.



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THOMSENS BOGTRYKKERI KS · GRAFISK IDÉHUS, HOLSTEBRO DESIGN: MARCO DONATI



Roots are usually imagined sinking into the ground and going backwards in time. In cultural terms roots usually represent an existing identity to which people belong and which they sometimes wish to acknowledge.

Roots in Transit would like to propose a different image: active, germinating, sprouting roots that point outwards, forwards and upwards. Roots which allow us to stand upright autonomously and move. Roots that give a boundless sense of future. Roots like seeds that we plant in the air, in the water, in places far away from the earth where we were born, or roots that lead us back into our environment of origin after having travelled across foreign landscapes.

Many women search for a technical base and a professional identity among people whose cultural habits are different from their own, and in places where their mother tongue is not spoken.

Theatre allows those of us who belong to a community of uprooted individuals to chose the mould where new and different roots will grow.

Even women who strongly identify with their culture and ancestors rediscover the wisdom passed on from a living past. Biographical, professional, historical and cultural references and intentions compose intricate horizons in which only the need to belong and be accepted is shared.

The image of a network is made up of crossing lines and empty spaces. The



Education and Culture

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